USE OF STYLISTIC STYLES IN ARTISTIC TEXT

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**Annotation:** linguistic features of the artistic style in this article,

phonetic, lexicphraseological, grammatical features and special expression image

means, application of words, illuminated by the example of works of art.

**Keywords:** artistic style, linguistic features, phonetic features, poetic speech, orthoepic norm, orthographic norm, portable meaning, neologism, phraseologism, obsolete words.

**Introduction**

Within the framework of artistic speech, certain rules and laws of the use of language tools also apply, which, on the one hand, bring this style closer to other Fu, on the other hand, allow delimitation, differentiation from them. The phonetic, lexical-phraseological, grammatical features of this and special expression are prominent in image media. Phonetic features of the artistic style. Many phonetic phenomena, such as assimilation, dissimilation, metathesis, prosthesis in the current Uzbek literary language, that is, speech changes that occur from the point of view of the orthoepic norms of the language, are not relevant for this. Only some of the phonetic changes found in the language of the prosaic works, written on poetic and historical themes, comply with these standards. For example: in poetic works, sometimes the vowel sound between words is dropped: to ask – to ask: to piss off his son... Hey, hey... The shepherd does not go and does not ask for rhizomes... (M.Ali). Such application is associated with poetic requirements, emotionality, historicism, etc. The poetic spirit of the poem is undermined when the above passage is formed in the manner of a suitor without going and without asking for a rhizome, as IU or SUda do not say a rhizolic sucker. But this change cannot be equated with the phenomenon of syncopation in our language. In the word suck, it is seen that the vowel A is dropped with a specific purpose in mind; when the first form of words is methodically neutral,

in the latter, this specificity occurred in the transition of – q to g‘. Can it

**up to gentle, gently pronounced**

The need for replacement with a resonant sound is born. This need can be met by a deep-tongue back, a gliding and resonant consonant sound, which is close to it in pronunciation. The g‘ pronunciation of q without taking any suffixes is also found in works of fiction: like soft, ushshog, toychog, chirog/charog, Lamb. Some of the phonetic changes that we have considered have been normalised in poetry over time. Dialectal phonetic phenomena in the language of fiction can serve both to give local Colorite and to express a series of ottenks, such as pampering, respect, and to perform various other artistic and aesthetic tasks. Dialectal Colorite: the Yashin brothers are also shottas (O.Yakubov); respect, caress: mother Halima sees me and says: "come to the anniversary of your sister, wow, from you, let me look! - they stumbled on my shoulder (O.Yakubov); artistic-aesthetic task:...I'm sorry brother, What am I going to do if they say "no pussatim" to sit with you buying a sentence? (O.Yakubov). It is in this that the pronunciation characteristic of SU is given in the speech of the characters. Due to the special pronunciation of sounds, words, combinations of words, sentences can have a special meaning value: – quiet sleep, your egg is dry! Tinka madorim did not stay! You will reach my head and calm down! (O'.Usmanov). The gain of the sound r in the first sentence serves to express that the speaker's mood is poor. Also, poetic speech uses such words as oshno, talosh, yamon, yaro, qaro, which do not comply with the requirements of the current literary orthographic norm: Ne balolig day edikim, oshno I am sanga; Agarchi yokturur Durk taloshi; tied his head to the bat rust; Qashi yosinmu deyin, say karosinmu Deyin? (Christmas). Dilrabolardin Yemenite came mahzun koşluma (Babur). We think that there is enough reason to say that certain phonetic changes inherent only in the text of literary works, and not similar to the phonetic phenomena of the present Uzbek literary language, arose with the demand for poetic speech. The phonetic changes that occur in the language of literary works are of a historical nature, the occurrence of which is in the formation of eastern classical literature, including Uzbek literatureextralinguistic factors-weight, rhyme and tonality, slang and

will be based on the requirements of the like of solemnity. If they are dialectal in character, they serve to give local Colorite, to express ottenks such as caresses, respect. This is how the expression of emotional-expressive meaning ottenka is manifested by the inherent delimitation of this, which is considered the main measure. The fact that there are several different expressions in the language of a concept that represent something or an event-such a delimitation, in other words, further expands the scope of coverage and selection. As a result, the poetic lexicon that occurs in our language, as well as most of the words in the so-called biblical lexicon, will be the main foundation for this to have its own image among the FUlar. Words in our language produce certain linguistic phenomena according to their semantic structure, relationship of form and meaning, historicity and coverage of the level of consumption. A number of groups appear, such as polysemantism, synonymy, paronymy, homonymy, antonym, neologism, istorism, archaism, jargon, in which the lack of mention of their place impoverishes our perception of the participation of lexical units in this style. Polysemantic words are considered a linguistic tool that is able to demonstrate its wide capabilities in the process of speech.

**DISCUSSION AND CONCLUSION**

For us, too, it is noteworthy that the meanings in most of them are wide and varied.It is enough just to remember the scope of meanings that one, the head words in our language mean. We may encounter all of these meanings in the language of fiction: subject to your judgment... Recorded your own heads? - Our head is in your hands statepanoh... (O.Yakubov). The use of words in portable meanings is one of the important features of this. The change in the semantics of the word in the text, its expansion, its multifaceted presence and, even, the occupation of meanings not recorded in dictionaries are considered legal for this style. Doublet words. There are Doublet words in our language, like Times, grandchildren, great-grandchildren, teachers. Although their presence is not considered a positive phenomenon from the point of view of normative lexicon, BUda is indifferent to them

unattended. Synonyms demonstrate the social and artistic-aesthetic polish of our language

as soon as he can, he occupies the highest place. Hence a.M.Peshkovsky and A.I.Scientists like Yefimov considered the study of the synonymy of speech tools to be the central problem of Stylistics. The work of the writer on the language is the hard work on synonymous units. It is considered a necessary linguistic tool in fiction. "The presence of synonyms and variability in general create conditions for the choice of language tools that correspond to one or another situation of circulation, for this reason, the concept of selection is among the stylistic categories." Sorting elements in a synonymic series that have an emotional-expressive ottenka function as a measure in functionally delimiting. Determining their emotional-expressive level should be based on the activity of these elements in consumption. Do not take your love from me, I remained silent, My Lord, send a word (he.Azim). Africa, India, Iraq-he became the bed of the novice Teva tap-taqir (G‘.Ghulam). Yes, so, hoconim, we calculated (A.Suyu) the words of God, hocon, teva in the examples of which, even since Dearness is not used in our current language, have acquired a certain emotionality in relation to the units of God, King and camel. There are cases when dozens of words, the term of one concept, belong to this. For example, let's look at the words used to refer to a beautiful woman, a mistress: like malak, nozanin, parivash, sanam, sarvqomat, qalamqosh. Each of them has a separate stylistic value in the text, and when it comes to it as a poetic clarifier, their salute is even more exceeded. The presence of synonyms in each national language and the number of units in the synonymic series are considered qualitative signs indicating the richness of this language. Neologisms. Neologisms that arise as new expressions in language of things and phenomena in nature and society have a significant place in this. They are the application of pre-existing units in a language to the present linguistic lexical-grammatical norm in an unusual order. Occazionalisms of neologisms associated with artistic creation (E.Begmatov), individual-stylistic neologisms (X.Abdurahmanov, N. Mahmudov) style of atashis. In artistic creation, there is always a desire to make a new word. This

the fact that the words created are stuck in that text itself, a solid place from the language

may not take. This thing is associated with certain conditions and time. But there is no doubt that he, at least in this text, will have an influence: Swallows flew larzakor (A. Oripov); but the qualities that seemed the greatest to the poor were the talent studies and ingenuity of the Lord Mir (P. Kadyrov). Words like this can lay the foundation for the emergence of new semantic ottenkas. Phraseologisms. Significant work has been done in Uzbek linguistics regarding the FBS of the Uzbek language. Research has been done on their functional-stylistic properties. Analysis of phraseologisms of artistic texts indicates the presence of functional specificity in them. Due to the fact that FBS are a figurative expression by nature, they initially appear and become popular either in the SN or in fiction. Over time, the delimitation inherent in other styles can become somewhat pronounced, stagnant-normative.

These characteristic signs of phraseologisms are seen in their application by creators by changing their existing forms in free, universal language in a somewhat figurative way that did not undermine the general meaning: touching the shoulder offtob: our back, which no sun has ever seen (H. Olimjon). By the creators, new variants of phraseologisms, proverbs that exist in the common language are created: Natural, each of these small collective farms has its own kazo-Kazo, its own warehouse, which has its own rats (O. Yakubov). Hence, in addition to lexical units, the use of phraseologisms, proverbs and sayings, folk phrases and wise words in a free and broad plan is also considered one of the main signs of this. The fact that the use of a certain group of words is limited only by the scope of poetry is a sign that they are passivated from the point of view of the norm of literary language: say-do; banogoh-unexpectedly, accidentally; mubham-uncertainty; gospel-message; wish-Want, Want, ask; gossip-like a traitor. So, outdated words serve to fulfill two functions in the language of fiction: nominative and emotionalexpressive. Comparison with valuable jewels, whose price increases the more stale words are stored

can be made. That is why they are important linguistic symptoms of this

there are reasons to say. Dialectisms.

**Conclusion**

Dialectisms, which are an important part of the universal language, although mainly considered specific units, are allowed to be used in fiction. In scientific literature, due to non-compliance with the norms of literary language, it is noted that in speech, in particular, in literary speech, bounded dialectisms are used in special cases, that is, to individualize the speech of characters, to give local Colorite, spirit. At the same time, it is argued that there is a limit to their use, that abuse cannot be allowed in speech. The following years are marked by a slight freedom in the use of dialecticisms in Uzbek prose. Such a case is advocated by us to evaluate fiction as bringing it closer to real life, ensuring naturalness in the image. Dialectisms, like other elements of language, serve as an aesthetic function in BUda and function as a bridge in the way fiction moves into their literary language.

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